



Respectfully Dedicated to
Mrs. Katherine Fisk.



Love and the Seasons

FOUR SONGS
for
Medium Voice

- Nº 1. APPROACH OF WINTER
Nº 2. THE BIRDS ARE GONE
Nº 3. WAITING
Nº 4. THE RETURN

Poems by

GRACE COLE

MUSIC BY

W.D. Armstrong.

1868-1936

Price, 25 Cents Each

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APPROACH OF WINTER.

POEM BY GRACE COLE.

W. D. ARMSTRONG.

Moderato e con espressione.

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1. 2.

sart-ed fields, And for-ests gray and bare.
tim-ed-ly, They hear the north-wind mourn. 3. I

Pm Lento.

saw up-on a tree, to-day, The rob-in's emp-ty nest; I

saw a-gainst the hu-mid sky, A cloud, all sa-ble dress'd; Oh,

sor-row of the fad-ing year! So like my heart's un-rest.

LATEST PUBLICATIONS OF THEO. PRESSE, PHILADELPHIA, PA.

- 207. Cook, H. In Sunny Italy. Grade III.**
In the well-known tarantella style, full of lively movement, both hands participating.
- 208-2303. Boscovitz, Frederick. Op. 298. Characteristic Tone-Pictures for proving the sense of Rhythm and Expression. Grade II.**
- Thoughts of Home (Reverie) 30
Harvester's Dance (Pastorale) 30
The Silver Bark (Barcarolle) 30
The Merry Plow-Boy (Old English) 25
The Cuckoo and the Wanderer 30
Present Arms (Scene Militaire) 30
- As indicated by the collective title these pieces have technical value; nevertheless they are interesting from a purely musical standpoint, and will be found very useful in the earlier grades.**
- 204. Schmoll, Anton. Spinning Wheel. Etude Polka. Grade III.**
This is a little bit of imitation music, standing in D. G. C. and A minor. It is in two-four time, and by a constant buzz of sixteen notes symbolizes the whirling wheel. There are several contrasts where the melody is repeated an octave higher that will be useful to young players.
- 205. Draa, Chas. C. Air de Ballet. Grade II.**
Written in triple rhythm, with well-marked accents, this piece is useful to promote an artistic style of playing, contains some interesting work in interesting passages.
- 206. Heins, Carl. Op. 15. In the Mountain. Grade II.**
A delightful melody in the Alpine style. This is an exceptionally beautiful piece, one of the kind that will richly repay study.
- 207. MacClymont, W. E. Op. 10, No. 1. Spanish Dance. Grade II.**
MacClymont, W. E. Op. 10, No. 2. Olivia Polka. Grade II.
- 208. MacClymont, W. E. Op. 10, No. 3. Edna Mazurka. Grade II.**
Good, easy pieces for study as well as for recreation. Excellent ideas pleasantly presented in a manner to make their study of value. Will interest pupils and teachers.
- 210. Engelmann, H. Op. 270. Over Hill and Dale. For Four Hands. Grade III.**
Full of gay, sparkling, musical ideas, well arranged for four hands, so as to produce a brilliant effect with comparatively easy technical demands.
- 211. Engelmann, H. Op. 270. Over Hill and Dale. Grade III.**
A bright, brilliant piece, conveying the lightness of summer wandering; technical features are short phrases and thirds.
- 212. Riokaby, T. L. Well-known and Favorite Melodies:**
Blue Bells of Scotland; Old Folks at Home (Suwanee River); Home, Sweet Home; My Old Kentucky Home; Maryland, My Maryland (O Tannenbaum); The Old Oaken Bucket. Grade I.
- Folksongs become such because of exceptional merit, basis with many young pupils. This is a set easily arranged for home playing. They will be found to be exceptionally valuable for pupils who have as yet shown no marked appreciation of music.
- 213. Grade, N. W. Boys' Dance. Op. 36, No. 3. Grade II.**
In the well-known tarantella style, full of lively movement, both hands participating.
- 214. Langer, Paul. Op. 12. A Ride Over the Plains. Grade III.**
Excellent for modern, artistic playing. The rhythmic and melodic figures are those characteristic of Hungarian gypsy music.
- 215. Pesiri, John. Dorothy Mazurka. Grade II.**
Bright and melodic, and full of rhythmic changes that require care for their correct placing. A good study and pleasing music.
- 216. Lichner, Heinrich. Op. 134, No. 6. At Home (Zu Hause). Grade II.**
Light finger work without octaves. Melodious, pleasing, and of value in technical development. This favorite composer always writes acceptably.
- 217. Beaumont, P. Bluet. Grade II.**
An excellent study and a delightful melody, with an accompaniment figure in triplets in the same hand. The second part has a left-hand accompaniment with a strong melody for the right hand. A fine teaching piece of pleasing character.
- 218. Gates, W. Francis. Talking in My Sleep (Song for Soprano or Tenor). Grade III.**
Full of archness and humor. Suitable for the lighter numbers of a concert or recital.
- 219. Engelmann, H. Op. 278. Frances Minuet. Grade II.**
A charming melody with many beautiful effects. Very easy for the second grade and sure to interest the pupil.
- 220. Meyer-Helmund, Erik. Op. 40, No. 2. Mazurka. Grade IV.**
Exceptionally fine. Teachers will prize this in their work, and pupils will enjoy it. Good formative content.
- 221. MacClymont, W. E. Op. 10, No. 3. Edna Mazurka. Grade II.**
Good, easy pieces for study as well as for recreation. Excellent ideas pleasantly presented in a manner to make their study of value. Will interest pupils and teachers.
- 222. Reinecke, Carl. Op. 147. Two Little Fairy Tales (Märchenstücke). No. 1. Vivace; No. 2. Allegretto. Grade II, complete.**
Like all of Reinecke's pieces for the younger pupils these two contain abundant material of technical value, clear phrasings, and interesting melodic and harmonic combinations. Both hands are given share in the development of the musical idea.
- 223. Riokaby, T. L. My Highland Lassie.**
The text of these songs is by Robert Burns, and has been set in a most attractive manner by Mr. Gilchrist who is always successful in his Scotch songs. They will be of value to teachers as well as singers.
- 224. Lange, Gustav. Op. 53. Hortensia (Valse de Concert). Grade III.**
This is a composition belonging to the order of brilliant salon or parlor music. It opens with an introduction consisting of octaves answered between the two hands. Then there follows a series of periods standing in D flat, B-flat minor, and A flat, each in the sixteen-measure form required by the waltz. There is a brilliant coda similar to the introduction. It will serve well as an octave study.
- 225. Dvorak, Anton. Op. 54, No. 1. Valse Gracieuse. Grade IV.**
This is an exquisite composition, quite moderate in its technical demands, but all alive with that warm romantic beauty for which Dvorak is celebrated. It is well named Gracious Waltz, its expression being graceful and suave in the extreme. It is in A major and hundred keys and a natural flowing melody is supported upon harmonies which have that startling yet agreeable character everywhere present in Dvorak.
- 226. Liszt, Franz. Hark, Hark, the Lark. Grade VI.**
The justly celebrated transcription of Schubert's song is equally interesting from whatever point of view we regard it. The romantic story connected with the composition or rather improvisation of the melody, the bewitching poetry of the text, the bright fascinating music and the clever, sparkling transcription all make it a gem. It is difficult as a piano piece, but is a good study for chords, skips, and especially a crisp touch.
- 227. Shaw, J. Emory. Remembrance (Song for Medium Voice or Tenor). Grade III.**
Partakes of the nocturne or serenade character. A persistent accompaniment figure lends character to the piece.
- 228. Seifert, Uso. Op. 18. Polonaise. Grade V.**
The second part has a left-hand accompaniment with a strong melody for the right hand. A fine teaching piece of pleasing character.
- 229. MacClymont, W. E. Op. 52. The Mill in the Black Forest (Descriptive Idyl). For Four Hands. Grade III.**
Very characteristic. Contains good left-hand work, with a few octave passages and plenty of staccato. The general effect is decidedly taking.
- 230. Lichner, H. Op. 60, No. 4. The Springtime of Life (Aus des Lebens). Grade III.**
Belongs to the salon music style, contains a great deal of brilliant diatonic passage work, with a short melody for the left hand.
- 231. Reinhold, Hugo. First Valse Pittorese. Grade III.**
This little piece is well suited as a recreation for young players. It stands in C major for the most part, though there is one modulation into E minor. The accompaniment consists of a bass with answering melody chords, the right hand containing a simple melody with an unpretentious variation.
- 232. Lang, Henry Albert. Cradle Song. Grade II.**
A very artistic little lyric, the left-hand work mainly in broken chords.
- 233. Mozart, W. A. Pastoral with Variations. B flat. Grade VI.**
This is a piece moderately difficult, and based on that natural treatment of the tones and dominant chords which we find characteristic of Mozart at all times. The variations are simple and graceful with a slight growing complexity in their rhythm. The third variation in thirty-second notes on page 6 is built on the pattern well known in flute-pieces. The variation contains a graceful *ad libitum* cadenza. The composition is in the key of B flat with digressions in F and E flat.
- 234. Adam, Adolphe. Christmas Song (Cantique de Noël). Grade III.**
A favorite number for the Christmas season. This edition has been transposed to suit the medium voice.
- 235. Reinecke, Carl. Op. 54, No. 10. Cradle Song. A flat. Four Hands. Grade II.**
The text is founded on the cuckoo myth which attributes the power of prophecy to the bird. It is semi-humorous and is well adapted to give variety to a program. It is in waltz time.
- 236. Riokaby, T. L. Known and Favorite Melodies: The Star Spangled Banner; Annie Laurie; Yankee Doodle; The Last Rose of Summer; Auld Lang Syne; America, John Brown's Body. Grade I.**
Nearly all patriotic melodies, easily arranged and suitable for pupils who need interesting music with strongly marked rhythm. Suitable for the piano or reed organ.
- 237. Bohm, Carl. Op. 153. With Song and Mirth (Mit Sang und Klang). Concert Polonaise. Grade III.**
Fully equal to any other of the popular pieces by this composer. Some fine passages in octaves. Remarkably brilliant.